



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NOTES.

IN its initial number, more than ten years ago, the REVIEW published an appreciative notice of Walter Besant's "London," which had then just appeared in book form, after running as a serial in a popular magazine. That work proves now to have been merely a diversion of its gifted author, who was even then contemplating a far more serious survey of the great city, which he regarded as his *magnum opus*, and by which he most desired to be remembered by posterity. In this great work he secured the coöperation of certain experts in different departments of city life, but reserved for his own pen the general history of the city. Upon his part of the work he had expended more than five years of continuous labor and the active research of half a lifetime, and happily he had practically completed it at the time of his lamented death, in June, 1901. That portion relating to the Eighteenth Century has been selected for immediate publication, and under the title of "London in the Eighteenth Century" (London, Adam and Charles Black; New York, The Macmillan Co.), now appears in a sumptuous quarto volume of more than 600 pages. The characteristic ideas of the eighteenth century really began with the accession of George I. in 1714, and continued to prevail until the Georgian era gave place to the Victorian. Hence Sir Walter makes his eighteenth century conclude with the year 1837. He has not given us a detailed history of the city during this period, but he has made himself a delightful guide through the city of those times, giving us pictures of the citizen in his home, of the places of amusement and their habitués, of the courts and prisons and the people who frequented them. In his illustrations he has drawn largely on Hogarth, and, as might be expected of one of the authors of "All Sorts and Conditions of Men," he has given especial attention to the sociological phases of his subject.

In "The Roll Call of Westminster Abbey" (The Macmillan Company), Mrs. A. Murray Smith, who, as Miss E. T.

Bradley, some years ago wrote "Annals of Westminster Abbey" and "The Deanery Guide to Westminster," now gives a more comprehensive volume than the "Deanery Guide" yet less bulky than Stanley's "Memorials" or her own "Annals." It is a series of biographical sketches of the notables buried or commemorated within the Abbey precincts, and is therefore more a history of England than of the Abbey. It is an attractive addition to the literature of London's great Abbey, and the five ground plans folded within its cover make it valuable as a guidebook. It is pleasing to note that the full-page illustrations are taken from new photographs, and the blue and gold of the cover correspond to the colors with which the Abbey was draped at the coronation of King Edward VII.

It is a standing question how far the early discarded works of a prominent writer should be disinterred and given afresh to the public. In a collected edition of the author's works where the brand "Juvenilia" is carefully impressed and the greater and more characteristic work is present for comparison in companion volumes, very little harm is done, and a sense of completeness is attained for the benefit of the historical and critical student. When published, however, independently in a detached volume, possibly even against the wishes of the author, where the main interest is necessarily the name attached and not the content, the objections may be serious. And this may fairly be said of the "Early Prose Writings of Jame Russell Lowell, with a Prefatory Note by Dr. Hale, and an Introduction by Walter Littlefield" (John Lane). They comprise ten essays and sketches, eight of which appeared in the pages of the Boston *Miscellany* and two in the short-lived *Pioneer* which Lowell himself edited. They show the enthusiasms—and extravagancies—of theory and literary practice of a young man of wide reading, fine imagination, and high ideals; but they are largely flamboyant. This is particularly true of the essays on the "Elizabethan Dramatists," rejected by their author later, when he substituted others for his lectures and his works.

Dr. Hale's introduction is brief and Mr. Littlefield's essay is enthusiastic, but the reward to our information is meager. The editor's excuse is that these early writings are of interest as the first fruits and pledges of the man of letters; and that if they add nothing to Lowell's fame, they also do not detract anything. The exterior book-making is excellent.

Mr. W. E. Henley, poet, dramatist, critic, and miscellaneous writer, has collected in a volume his "Views and Reviews: Essays in Appreciation" (Scribner's) relating to Art—a companion volume to the one pertaining to Literature. Many of these Views and Reviews of art history and artists are mere notes, some even mere impressions, while others have greater value. The little volume is chiefly interesting as a reference book, is useful for looking up an individual opinion of an artist that one may chance to be interested in; but it is hardly interesting as a whole, certainly in the detached nature of its content not satisfying, and not always illuminating. It is an expression of Mr. Henley's personal opinions and theories and pet hobbies, and nowhere more than in the last bit of writing on R. A. M. Stevenson—"Bob."

Dr. Charles Waldstein's lecture, delivered at the Theater Royal, Cambridge, England, August 2, 1902, under the title "The Achievements of Art in the Nineteenth Century," when published under the title "Art in the Nineteenth Century" (Macmillan Company), proves a very successful experiment in converting a spoken lecture into an essay intended to be read, while preserving as far as possible its character as a lecture. The lecturer's screed is that the term art is not to be limited in its application, as in England, to painting and sculpture, perhaps including also architecture; but includes the literary arts, music, and the decorative arts as well; and that the nineteenth century was an age of expansion in art. He shows this expansion to have been both in the subject-matter of art, and in the mode and vehicle of artistic ex-

pression. Very wisely was this lecture chosen as an introduction to a course of lectures before the students of the Cambridge University Extension Syndicate; very wisely has it been chosen (if such be the case) as the initial volume of a series of handbooks upon the subjects of the twenty-five lectures delivered in that course, all relating to the century which has but recently closed.

Two contributions to the series of "Stories of Missions" (Fleming H. Revell Company), are "Korean Sketches," by the Rev. James S. Gale, B.A., of the American Presbyterian Mission, Wönsan, Korea, and "The Transformation of Hawaii," by Belle M. Brain. The latter is "Told for Young Folks," and deals very inadequately with the history of Hawaii, religiously or politically. This is due to the limitations placed upon the author by the youthful class of readers she has had in view. But "Korean Sketches" is deserving of a wide reading, for it is full of information of a country of which comparatively little is known, and the information is conveyed to the reader in a most pleasing manner. The Rev. Mr. Gale has what is very necessary in an author, and what we believe to be absolutely indispensable to a successful missionary career—viz., a keen sense of humor. A right sense of proportion (which is necessarily included in the other sense) enables him to take a broader view of his subject than that of the professional missionary, and the modesty with which his missionary experiences are related dispose us to a higher regard for the missionary work that has been done and is being done in Korea than we should otherwise have.

A very valuable book on "English Verse—Specimens Illustrating Its Principles and History"—by Dr. Raymond M. Alden has just been issued in the English Readings Series published by Henry Holt and Company, New York. It gives in convenient form a large amount of material which

would have to be sought in almost numberless books. The whole field of English poetics is covered in an adequate way either by concrete illustrations or by references to authorities. No teacher of English who pretends to give a course on poetics can afford to be without this handbook. Some idea of the scope of the work may be gained from a partial outline of the chapters.

Under accent and time are discussed and illustrated kinds of accent, time intervals, regular and irregular, and silent or pause intervals. Under the chapter headed "The Foot and the Verse" are illustrations with comment of iambic, trochaic, anapestic and dactylic verses from one to eight stresses with various combinations and substitutions. Under the discussion of the stanzas are given illustrations of every typical form from the couplet to the complex lyrical measures characteristic of the period of French influence in the twelfth and thirteenth centuries. Under tone quality are many examples of alliteration (organic), assonance, and rime of various kinds. The historical development of many of these elements is succinctly stated and an absence of dogmatic statement is characteristic of the interpolated comments. Part Two treats of four-stress verse as nonsyllable-counting and syllable-counting; five-stress verse in the Decasyllabic Couplet and in blank verse; six-stress verse and seven-stress verse in the Alexandrine, Septenary, and the "Poulter's Measure." The Sonnet and the Ode are given special treatment, as also are the imitations of classical meters and imitations of artificial French lyrical forms. Part three is devoted to a notably sane treatment of the mooted question of the time element in English verse. In Part Four are quotations from authorities from Aristotle to Prof. Gummere on the place and function of the metrical element in poetry.

This outline will hardly give an idea of the richness and quality of the illustrations nor of the suggestiveness and sanity of the comments. The whole work is done on scholarly and scientific principles. The book fills a long-felt want and will doubtless become a standard class room reference book.